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Muni Jinvijayaji : A Life-long Researcher

—B. M. SINGHI

The sudden passing away of Muni Jinvijayaji on June 3 1976, when he was in his eightyninth year has created a void which seems impossible to fill. By virtue of his genius and devotion as revealed in more than a hundred works of Sanskrit, Prakrit and Apabhramsa compiled and edited by him, he has left an indelible impression on all those who have been connected with Oriental studies in general and Jainology in particular, whether within our country or abroad.

He was born on 27th January, 1888 in a Rajput family of a small village named Roopaheli in the then State of Mewar in Rajputana. His family name was Kishan Singh. Even as a child, he appeared to be quite bright. A local Yati, who had been treating Kishan Singh's father for his ailments was greatly impressed by the remarkable intelligence and enchanting modesty which he observed in the boy, and advised his father to see that the boy gets good education. In fact, the Yati predicted that Kishan Singh would be a great man in time to come. However, the father unfortunately did not live long enough to be able to do anything for the son. It so happened that after the death of the father, the boy was kept by the Yati to live with him, and go for studies with the other boys to whom the Yati imparted education. It was natural that while living with the Yati, Kishan Singh got interested in the Jain faith. Later, when he came in closer contact with some Jain *sādhus*, he was still more drawn to the Jain way of life, and ultimately he got initiated as a *sādhu* in the Sthanakvasi sect. He was then only 15 years old.

He took no time in understanding the duties and responsibilities enjoined for a Jain *sādhu*. He perfectly followed all the principles and practices laid down for the *sādhus* and very soon won recognition as a

good and popular *sādhu*. However, as time passed, and his knowledge and experience grew, he realised that the *sādhus* at least in the particular sect to which he belonged attached far greater importance to ritualistic practices involving fasts, etc. than to quest for and acquisition of knowledge. Living under the various restrictions and limitations which he was expected to respect and obey, he did not see much scope for further exploration in the direction of knowledge. Consequently he suffered from a mental suffocation. While he was passing through such a state of mind, he came to know with great relief that *sādhus* in the Murtipujak fold were more inclined to acquisition of knowledge, and they also had the facility of learning grammar and linguistics, etc. from the learned Pandits who were generally Brahmins. This made him come out of the Sthanakvasi fold and accept the other namely the Murtipujak sect. It was not easy to do so, but he boldly faced all the impediments which came his way and got reinitiated as a *sādhu* in the Murtipujak sect. He was then 22 years old. The new name given to him at that time was Jinvijaya. Soon after becoming Muni Jinvijaya, he happened to meet Acarya Vijayaballabha Suri in Beawar and was greatly impressed by the formers erudition. Whatever he observed in the life of the Acarya and his surroundings opened new vistas of knowledge and learning before Muniji. He got inspiration for writing and wrote articles in Hindi and Gujarati which brought him recognition as a scholar and writer of merit. Subsequently, when he had his *cāturmāsya* in Baroda, he found the place and the people around to be very helpful for his advancement in the field of learning. It was here that *Kumārapāla Pratibodha*, a great work in Prakrit, edited by him was published. This brought him further acclaim. He was then invited by the Bhandarkar Oriental Research Institute to go to Poona to help the Institute in its research work. In response to this invitation, Muniji made an arduous journey on foot to Poona, which took him four months.

While in Poona, he came in touch with the great national leader, Lokmanya Tilak, whose political views accompanied by fire for freedom kindled a new light and created a new consciousness in Muniji. There he also had the opportunity to meet Mahatma Gandhi whose views on non-violence brought a great stir in Muniji's thinking. It was in 1919, when Gandhiji had just started planning for the non-violent struggle for independence, Muniji offered his services to Mahatmaji, as and when required for the national cause. Ever since then, Mahatmaji had Jinvijayaji in his mind and as soon as he decided to establish the Gujarat Vidyapith for national education at Ahmedabad, he called Muniji to join the said Vidyapith and Muniji instantly agreed to do so. He became the Director of Gujarat Puratatva Mandir under the Gujarat Vidyapith.

Before doing so, Muniji freed himself completely from the restrictive practices of the Jain *sādhu*, regarding clothes, etc. He told Gandhiji that he would like to work in the Vidyapith as a common man and would not have any aura of a Muni. Gandhiji supported him in making this decision and Muniji's friend, philosopher and guide, Pandit Sukhlalji also endorsed that what Muniji had decided was the only right course. Thereafter, Muniji remained a Muni, without the robes and rituals of a muni and continued to work in the Vidyapith for nearly 8 years. The publications which came out from the Vidyapith under the guidance of Muniji during this period brought him further fame. The depth of knowledge which was revealed in some of these works, struck even such renowned scholars as Prof. Hermann Jacobi of Germany. He invited Muniji to visit Germany, because he badly needed his help in connection with the study of an ancient work in Apabhramsa. Muniji went to Germany in 1928 and stayed there for about one and a half years during which he visited the Universities of Bonn, Hamburg, Berlin, Leipzig and had the rare opportunity of having an exchange of views with the Professors of Oriental Studies in those Universities. While there, he also established an Indian Centre called Hindusthan House for cultivating and strengthening the Indo-German friendship. This centre proved to be of great help to Indians of all shades and vocations while in Germany. Even Netaji Subhas Chandra Bose had stayed there for a while during the Second World War, when he was carrying on the struggle for India's Independence. Muniji's stay in Germany not only gave him the opportunity to learn German and French languages, but also to have a deeper insight into the old Prakrit and Apabhramsa works. At the same time, he had been influenced by the new social thinking. In fact, he returned from Germany as a social revolutionary. His writings and speeches made a newer stir in the Jain community.

After his return from Germany, he was invited by late Bahadur Singh Singhi to Calcutta to seek his advice and guidance in respect of his scheme to found a Singhi Jain Jnanpith at Santi Niketan in the memory of his father The proposed scheme was whole-heartedly supported by Muniji, and what was more he also acceded to the request made by Singhiji to be the Director of the said Jnanpith. However, since Gandhiji had meanwhile started the Salt Satyagraha Muniji could not remain away from it. He led a batch of 75 volunteers out to offer Satyagraha at Darsana in Gujarat, and while doing so he was arrested and imprisoned in Nasik Jail for a period of 6 months. Only after he was released from Jail, the scheme of the Singhi Jnanpith at Santi Niketan was taken up. Muniji went to Santi Niketan and put his heart and soul in the work of organising the Singhi Jain Series. A Jain Chatravas was also established there.

However, as ill-luck would have it the climatic conditions of Santi Niketan did not suit Muniji, and he had to leave Santi Niketan, when hardly 3 years had passed.

After Muniji left Santi Niketan, he was approached by late Kanhaiyalal Maneklal Munshi to join the Bharatiya Vidya Bhavan at Bombay, where he could also look after the work of Singhi Jain Series. Muniji had accepted this offer, but the Quit India Movement of 1942 had started creating conditions in which it was not possible to work out the scheme. The intervening period was therefore utilised by Muniji in working on the works treasured in the Jnan Bhandaras of Jaisalmer. During his 5 months stay at Jaisalmer, Muniji had been able to have copies made of nearly 200 important works. This experience of Jaisalmer greatly helped Muniji in the research work, which he undertook later. After returning from Jaisalmer, he remained fully engrossed in the work of compilation, editing and publication of a number of valuable works under the Singhi Jain Series.

After the attainment of Swarajya, Muniji decided to go back to a village and become self-sufficient for his living. With this end in view he established a Sarvodaya Sadhana Ashram in a village called Chanderi near Chittorgarh, but meanwhile the new State of Rajasthan was born and the first Chief Minister of the said new State late Hiralal Shastri requested Muniji to organise the work of collection, protection and publication of the ancient manuscripts which were known to be scattered all over Rajasthan. With his deep interest in research and compilation work in the field of Oriental learning, Muniji agreed to take up the work and as a matter of fact he became the first Honorary Director of the Rajasthan Oriental Research Institute, and worked there upto 1967. During this very period, he was elected in 1952 as an Honorary Member of the world-renowned Oriental Society of Germany (Deutsche Morgenlundische Cesellschaft). This was an honour which had previously been given to very few Indians. As the Honorary Director of the Rajasthan Oriental Research Institute, Muniji had also been awarded Padmashri by the Government of India in 1961. During the period when Muniji was the Director of the said Institute, quite a number of important works in Sanskrit, Prakrit, Apabhramsa and old Rajasthani were published. It was the result of his sustained efforts that this Institution reached the enviable position it now holds.

Owing to old age and impaired health with progressively declining eyesight, Muniji had taken complete retirement in 1967 from all activities

involving reading and writing and had been living almost in seclusion at the Ashram at Chanderi, but otherwise he was quite alert and agile. I remember how about a year back, when I met him, he appeared to be fully informed of the developments and trends taking place in the country. Since the Ashram had also been handed over to Acharya Vinoba during the latters *padayātrā* in Rajasthan, he had made a small dwelling place for himself and also a temple of all faiths known as Sarvadevayatana in the same locality. Farther, as a mark of respect towards Acarya Haribhadra Suri, he had established a Haribhadra Memorial Temple infront of the Fort of Chittorgarh and also a Bhamashah Bharati Bhavan at the same place in the hallowed memory of Bhama Shah.

It is true that now Muniji is not alive but it is also true that Muniji is alive and will ever remain alive through his immortal works which will continue to give us inspiration and strength for *Samyak-darśana*, *Samyak-jñāna*, and *Samyak-cāritra*. These characteristics of a true Jain pervaded all through his life. He lived as a true Jain, died as a true Jain and will ever shine as an example of a true Jain.

An Illustrated Salibhadra Manuscript

PRITHWI SINGH NAHAR

[Prithwi Singh Nahar was born on June 3, 1898 in the well-known family of Nahars of Azimganj, Murshidabad. Son of Puran Chand Nahar, the eminent Jain scholar and historian, he received his early education at Hindu school. Later he joined Presidency College but he could not continue his post-graduate studies as he left the institution on portest.

He was intimately associated with Rabindra Nath Tagore and other eminent personalities of the time and used to contribute articles in Sabuj-patra, Vichitra, Modern Review, Prabasi, etc. At the instance of Rabindra-nath he even settled at Santi Niketan for some time. But later as he was deeply influenced by the writings of Sri Aurobindo he left for Pondicherry where he settled permanently in 1938. He lived there till his death on April 13, 1976.

As a mark of our respect to the departed soul, we are reprinting below his article 'An Illustrated Salibhadra Manuscript' which shows that he was not only a literary critic but also an evaluator of art, particularly Jain art.]

The story of Salibhadra is at once the most romantic and popular of Jain tales. It is found in a large number of versions but perhaps the earliest mention of it is in the *Upadeśamālā* of Dharmadasa and its Sanskrit commentary, a work not later than the 7th century A.D. It occurs also in the tenth book of *Tri-ṣaṣṭi-śalākā-puruṣa-caritra* of Sri Hema-candracarya who flourished in 12th century A.D. Some idea of the popularity of the story can be gained by the fact that along with a few other traditional Svetambari stories it is also adopted by the Sthanakvasi sect of the Jains as no reference to temple or image worship is found in it. It may be interesting to note here that most of the illustrated texts that have come down to us bear unmistakable evidence of their Sthanakvasi origin. The Salibhadra Ms. in the Boston Museum reproduced by Coomaraswamy (*Catalogue of Indian Collections*, Part IV, 1924) is no exception. The distinguishing mark of a Sthanakvasi *sādhu* is that he always keeps his mouth covered up with a piece of cloth called *Muhapattī* (Sans: *Mukhapatrī, Mukhavastrikā*) whereas a Svetambara *sādhu* instead of covering up his face with it merely keep it in his hand.

The virtues of right giving (*dāna*) are emphasized in glowing terms in the opening prelude to the story. Sangama, a poor shepherd-boy who had given food to an ascetic without eating the same himself though hungry was as a result of this meritorious act reborn as the son of Gobhadra, a rich merchant of Rajagrha. He was named Salibhadra and his father who died sometime afterwards and became a god in the heavens, bestowed on him fabulous riches and all that the heart of man desires. The story thus opens with the dazzling magnificence of worldly wealth in all its splendour and glory but is worked up to a climax to show the utter futility of it, all the insufficiency of worldly riches, however great, for the higher, profounder aspirations of man.

For a complete version of the story in English and its critical study the reader is referred to a paper on *Sālibhadra-Caritra* by Maurice Bloomfield in *J.A.O.S.*, p. 257. It is neither possible nor important for our purpose to give in course of this short paper even a bare outline of the story.

The profusely illustrated Ms. from which only five miniatures are here reproduced by kind permission of the owner Mr. Bahadursingh Singhi is remarkable from many points of view. It has 25 folios, size 17" × 10" written in single column with 42 lines to a page containing 30 coloured miniatures, many of them full-size. A very noteworthy feature of this MS. is that it has preserved a complete chronological record about the composition and writing of this *Caupāi* which is written in Rajasthani Hindi of the 17th century A.D. It is of purely Svetambari origin free from any Sthanakvasi influence as evident from the colophon at the end as well as from representations of monks whose faces are not tied up with pieces of cloth.

The date of the Ms. is expressed in symbolical language—"*candra gaja rasa dhara*"—where moon stands for 1, elephant for 8, *rasa* (flavour) for 6 and earth for 1. According to the usual rule by rearranging the numbers in the reverse order we get 1681. The month and the date are also noted in the colophon and thus we learn that the MS. was written on Friday in the month of second Caitra in the fifth day of the full-moon in the year 1681 V.S. corresponding to about 1624 A.D. during the reign of the Emperor Jahangir. It further informs us that this *Caupāi* was especially composed by Matisara a disciple of Jinasingha Suri in accordance with the wishes of Sri Jinaraja Suri. This Jinaraja Suri II who was the then pontifical head of the Kharataragaccha, flourished from 1618-1642 A.D. and was the 63rd in descent counting from Lord Mahavira. We are further told that the scribe was Pandit Lavanya-

kirti Gani who put it down into writing on Asvin Badi 6, 1678 V.S. (A.D. 1621) and the Ms. was illuminated with miniatures by the artist Salivahana for the brothers Bharamalla and Rajapala, sons of Jaitramalla of the Nagara Gotra and their family members such as Udayakaran, Mahasingha and others. Bharamalla, we are told in the same colophon, was not only highly religious in his dispositions and the most respected member of his own community but he was also a very well-known figure in the court of the Emperor Jahangir.

Of Salivahana, nothing is recorded in this Ms. beyond the fact that he was an artist (*citrakāra*). Fortunately we are able to supplement this information from a Jain pictorial roll (*Vijñapati-patra*) illustrated by him which is produced by N. C. Mehta in his "*Studies in Indian Painting*" (see pp. 69-73). Here it is recorded that "Ustad Salivahan(a) the court painter has painted the scenes as he saw them and sends his greetings to Acarya Vijayasena Suri". This shows that besides being a great artist, a painter attached to the court of Jahangir, he was also himself a pious man.

Before entering into any critical estimate of his worth as an artist I should like to give some idea of the subject of the paintings themselves. They are highly interesting as they present us with scenes from the common life of the people outside of the conventionalised formalities and pageantry of the court-life.

In the first picture (Fig. 1) we see Salibhadra surrounded by his thirty-two wives. This merchant prince is here seen in the full enjoyment of his worldly bliss. What a life of ease and sensuous pleasure !

Salibhadra, the merchant prince, appears on the terrace under a canopy seated in an easy posture half turning to left upon a '*paryanka*' (bedstead) reclining on a bolster. His right foot is placed comfortably over a pillow and all his thirty-two wives are in attendance upon him offering their services in various ways.

Of the group of nine ladies to the left hand side of the picture standing, facing the prince, we see one of them massaging his right leg, another offering him *attar* (flower-essence) soaked in a piece of cotton-wool, another holding a piece of cloth (*rumāl*) in the shape of a fan to scare away flies and such other insects, another with a flower-stick in one of her hands while with the help of the other she is smelling a flower herself, another holding some object possibly a lamp upon a tray, while the



Fig. 1



Fig. 2



Fig. 5



Fig. 3



Fig. 4

remaining three are holding a Mayna (a variety of talking bird), a parrot and a multi-coloured bird respectively on their arms and palm.

Of the other group of ladies standing to right, one who is nearest is fanning the prince with a *camar(a)* another is with a betel-box, another with a very pretty fawn under her arms, another with a covered dish while another with two *sherbet* (syrup) bottles.

One of his wives seated by the side of the bed in front of the picture is gently waving a handkerchief, and of the other two ladies in front one is engaged in rubbing sandal against a stone while the other holds a cup for receiving the sandal paste. A cup and a water jar delicately carved are also placed before them.

There is another group of a dozen ladies sitting a little apart outside the canopy making various gestures and movement amongst themselves.

The whole party is enjoying dance and music for the female dancers and musicians assembled below are showing their skill in accompaniment with various instruments such as a pipe-like mouth-organ, a *vīṇā*, *dholak* (a kind of drum), a pair of *mandirās* (for keeping time) and a trumpet.

Amidst such aesthetic surroundings this merchant prince is pleasantly spending his days free from all worldly worries. But the simple occasion of the king's visit is enough to break the magic spell of his everyday existence and he fully resolves to embrace the life of an ascetic with all its rigorous discipline and privations. Even the most pathetic entreaties of his mother move him only to the extent that he promises to abandon his thirty-two wives one by one each day thus postponing his conversion to the holy life of a monk for 32 days.

Now in the second picture (Fig. 2) we are introduced to Dhanya, an excellent and virtuous man, living in the same city. He is seated on a wooden seat preparing for his bath. He is accompanied by his eight wives all of whom are offering their services to him in various ways. Of the group of four ladies standing behind him to left, one is annointing his hair with oil, the second is fanning him with a piece of cloth (*rumāl*) the third is standing with two cups on a tray containing *ubtan(a)* (a sort of fragrant antiseptic paste which is besmeared all over the body before bathing, used especially in connection with marriage ceremonies) and the fourth is with a bottle of oil. Of the other four ladies to right in front of him, one is sprinkling water from an ewer, another is standing

with a *dhoti* in her hands, another with a very finely carved *dibbā* (box) containing toilet requisties, while seated near him is Subhadra, the younger sister of Salibhadra with eyes glistering with tears gently rubbing the sole of his left foot with a sponge.

When questioned by her husband about the reason for her sadness she sorrowfully relates all about her brother's resolve to quit the world by relinquishing his wives one by one, but Dhanya only mocks her and says that such conduct is far from manly. All the other wives take the part of Subhadra and taunt him by saying that it is very easy for him to talk thus lightly as he is making no sacrifice himself. This cuts him to the quick, he makes his resolution at once and notwithstanding all the pathetic imploring of his wives, he leaves his home and takes up the life of a hermit.

In the third picture (Fig. 3) we see Dharmaghosa with his disciples preaching sermon before some of the Jaina *śrāvakas* (laity) of the town who have come to hear him. Salibhadra has also come to hear the words of wisdom and is seated towards the extreme right-hand corner near the dais. Simple are the robes of the monks in contrast with the ceremonious court dresses of the townsmen and a serene heavenly contentment is on their faces. Two of his disciples sitting a little behind him, are engaged in some religious discourse, while another is seated before him attentively listening and behind this disciple is another who is reading from a book. A book-cover and a little bowl are lying on the ground.

According to the usual custom in those days, a very nicely kept garden is given to the monks for their temporary abode. The naturalistic effect of trees, birds, and monkeys in the background is very forceful and suggestive of an inalienable harmony between nature and the mind of man. The nautral surroundings, instead of detracting, only heighten the spiritual atmosphere of the place and we see its subtle workings even in the birds and monkeys, not to speak of men who are assembled there.

It is really difficult—for the Ms. does not help us here—to identify the fourth picture (Fig. 4) with absolute sureness. We see a very lonely spot in the mountains away from the habitations of men, where almost bare rocks jut out in nearly parallel lines and clouds hang overhead and which is perhaps selected by Dhanya and Salibhadra to spend the last few days of their mortal existence, for now they have taken upon themselves the vow of severest penance and are determined to end their lives by total abstinence from food. Faint and emaciated, we behold one of them already lying in his last bed (*antima-śayyā*) full of peace of quiet

resignation. His other companion, full of an inner repose is slowly following in his wake to end his days also in like manner.

Below on the base of the hill, under the shadow of a cluster of four trees, three monks are sitting, one of whom has a book in his hand. The monk, who is seated in the middle, is probably speaking reverently, to his fellow brother who is all attention, about the greatness and the glory of the lives of Dhanya and Salibhadra. The whole nature is hushed and pensive in awed adoration for the great sacrifice of the monks.

The fifth picture, here illustrated, (Fig. 5) is of great value from the point of view of history and give an added importance to this magnificent Ms. We see here the portrait of the learned scribe Sri Lavanyakirti Gani who actually put this work down into writing with his disciple. Then to the left appear the portraits of Bharamalla and his younger brother Rajpal. They are dressed in the fashionable style of the Mughal court and are wearing two-coloured shawls (*dorukhā*), one of red and violet and the other of yellow and violet colour. They are noble men of culture and it was under their patronage that this book was written and illuminated to which I have already referred.

Now as we rapidly survey the work of this great artist Salivahana, we are at once struck by two things: his familiarity with and profound knowledge of the traditional art of his own country as existing at the time and his thorough mastery of the techniques of Mughal art. His miniatures have very happily preserved for us some of the salient features of the contemporary indigenous painting, examples of which are rare, although greatly influenced by the art-motifs of the Mughals. The Indian element is most marked in the portrayal of women whose faces bear close resemblance to those of the Kangra style of the late eighteenth century as well as in the selection of such predominatingly simple colours, red, pale blue, yellowish brown and green which is strongly suggestive of the Rajput influence, while the blending of line and colour in the delineation of men's faces is pre-eminently Mughal. These portraits are closely knitted highly finished textures, intensely realistic in conception and full of a pleasing sense of harmony and proportion.

In the treatment of nature, we find the same realistic note. Sometimes the trees are used for a merely decorative effect in the conventional manner of the Persian artists (Fig. 3, lower section) sometimes they are used as a background of human emotion (Fig. 3, upper section). A quiet serenity reigns over the whole of nature. The trees with their fresh green foliage, monkeys playing in the trees, birds hopping and twittering

about—all seem to be hushed with an ecstatic rapture which pervades the very air.

In the grouping of trees (Fig. 4) each tree is a separate unit, complete in itself and detached from the rest, though all are arranged in a row to form a shady retreat.

The treatment of rocks is original. It is different from the conventional manner current at the time of representing them with pieces of stone-slabs heaped together. Perhaps the artist might have received his inspiration from an earlier source, but really speaking there is hardly any example of this style extant to justify us in arriving at any conclusion at all with a fair degree of certainty. The delineation of clouds in the same picture is also very effective. And the whole thing, both the rocks and the clouds give considerable emphasis to the lonely and desolate aspect of the scenery.

The grouping of human figures is often merely conventional as in Fig. 1 but sometimes great skill is displayed as in the upper section of Fig. 3 where the dimensional relationship existing between and sharply separating the three groups of figures from each other according to their position in space, is presented.

As a study of contemporary life, manners and customs and of dresses, ornaments and other necessaries of life, these miniatures are valuable indeed for they are abundantly rich in such materials. I have here indicated only in the barest outline some of the features of the work of this remarkable artist and if this at all helps to stimulate the interest of my readers, the purpose of this article will be fully served.

Theory of Moksa in Jainism

S. P. Bondyopadhyaya

I

Our actual conceptual structure works through identifying particulars around us. We communicate with each other and talk about things, persons and many other items of the world in which we live. Philosophy may take its rise primarily in the objective world—objects being of fundamental concern for the philosopher. Or, it may start with man—the subjective—and attempt to look at the world as related to man. Whatever the starting point and the objective, human concern cannot be completely avoided in philosophy. Traditional philosophical systems of India are basically concerned with the problem of man. What is this concern, what is the problem that is to be solved? Is it sham or genuine? In a way, the answer is the same for all sorts of intellectual discipline. The problem is the problem of human suffering and in its removal lies the solution of the problem. Science and technology try to tackle the problem on a very real level that of man's physical existence. One may, of course, speak of the revolution in the cultural level due to science and of 'technological rationality' and it is pointless to deny it. It may equally be so to deny that man has another dimension of existence–human per excellence–which is the moral or the spiritual dimension. Not all problems in this realm are generated by science nor can they be solved by it. Philosophy and religion, at least in India, have worked in depth in this realm and as a result the distinctive value—orientation of Indian systems of thought has led to a fusion/confusion between philosophy and religion. Philosophy in the tradition of Indian thinking is directly rooted in the actual life of man and its main purpose is to instruct and assist man in achieving the goal. This goal is generally known as self-realization or *mokṣa* (liberation or emancipation). To a critical intellect such positioning of an objective might appear suspect and might lead to an under-estimation of the value of such philosophy. Knowledge for the sake of knowledge is a lofty ideal no doubt. But if such knowledge finally culminates in the fruition of *mokṣa*, there may not be much justification for despite or despiration. There is no denying of the fact that the basic urge for the Indian systems of philosophy is a better form of human existence and this is coupled with the conviction that only in the spiritual level is this to be realised. *Mokṣa* is not only the conceptional end but also the per-

ceptual one—it is in a sense, *lived* experience. The concern for Indian philosophy is human and existential.

Jaina philosophy is no exception to the predominantly spiritual outlook of the traditional climate of Indian thinking. It accepts *mokṣa* as the goal of human life and is convinced that it is possible to attain it. But it curves out a distinctive place for itself by its strong leaning to experientism and realism. In what follows, an attempt will be made to present the Jaina view of *mokṣa* and to evaluate it philosophically. In order, however, to determine the pattern of the discussion, a few questions are being formulated and the answers to these questions may precisely bring out the points of importance.

1 What is *mokṣa*? What is its nature?

1.1. Why is it sought for?

2. Who is capable of attaining *mokṣa*? or What is the nature of the being which can achieve *mokṣa*?

3. Is *mokṣa* an original endowment of the being or does it attain it through progressive development?

3.1. If *mokṣa* is original accompaniment of the being, how is the being alienated from it? How does it regain it?

3.2. If it is something new, how can the totally new state be acquired by a being?

4. Is there any possibility of reverting back to the non-liberated stage, once liberation is achieved?

5 Does body play any role in attaining *mokṣa*?

5.1 Does body continue after the attainment of *mokṣa*?

II

We have formulated some questions only to make our discussion precise. It is not being claimed that the formulation is exhaustive or all of them will be answered thoroughly in the present paper. Nor will there be a treatment strictly in accordance with the serial number of questions. It is, however, expected that all of them will be touched upon so as to reach an acceptable solution and to point out the distinctiveness of the Jaina treatment.

We have to try to grasp the key metaphysical point which may give us an insight into the development of the Jaina theory of *mokṣa* as it does. According to Jaina philosophy the universe is composed of *dravya* (roughly translated as substance or thing) and *dravya* is of two basic types *Jīva* and *Ajīva*. This appears to be a very realistic approach close to commonsense. And in the characterization of a *dravya* one of

the most important metaphysical views may be diciphered. A *dravya* is one which has some origination, decay and continuity.[1] It appears paradoxical to the eye of the absolutist or the metaphysical reductivist. But it is a matter of common experience that every thing somehow comes into being, continues identically and passes on to decay. Whereas continuity suggests some form of permanent existence the other two characteristics suggest that a *dravya* is never free from change. This appears to incorporate the truths of Bauddha and Sankhya theory of change and the theory of continuance of other systems. It is to be seen whether this viewpoint can be upheld upto the last i.e. upto the achievement of *mokṣa*.

Every existent must be either a *Jīva* or *Ajīva* or a resultant of the two. *The concept of mokṣa is relevant only in the context of Jīva*, i.e., it is pointless to speak of *mokṣa* of the *Ajīva*. So, our main discussion will centre round the *Jīva*. *Jīva* has been characterized[2] by *upayoga amūrtatva* (formlessness), *kartṛtva* (agency), *svadehaparimāṇatva* (extension same as its own body), *bhoga* (enjoyment of the fruits of *karma*), existence in *saṁsāra*, *siddhatva* and *ūrdhagatitva* (characteristic of upward motion). These characteristics of *Jīva* sharply points out the distinction of the Jaina view.

It may be clearly seen, as has been pointed out by Brahmadeva[3], that the Jaina view of *Jīva* differentiates itself from that of Carvaka, Nyaya, Samkhya, Mimansa, Bauddha, Sadasiva, etc. systems. He thinks that the author of the *Dravya Samgraha* has incidentally mentioned this difference by implication. This sort of refutation of rival views is very common in the tradition of Indian thinking in which the philosophical method is critical. It starts by faithfully presenting the views of the rival systems (*pūrva pakṣa*) and proceeds to the conclusion (*siddhānta*) by refutting (*khaṇḍana*) them. The characteristics ascribed to the *Jīva* are diverse and they point out the basic realistic touch of the Jaina system. Though the infinite number of *Jīvas* may not be matters of *pratyakṣa*, they are asserted to exist. This point goes against the Carvaka view which does not accept anything beyond *pratyakṣa*. The *Jīva* has *upayoga* as its constituent. *Upayoga* is a resultant consciousness and is of two kinds—*darśana* and *jñāna*. By defining *Jīva* in terms of *upayoga* not only the

1 Cf. Umasvati, *Tattvarthadhigama Sutra*: *utpatti-vyaya-dhrauvyayukta sat*.

2 Nemicandra Siddhanta-Cakravarti, *Dravya Samgraha*, *ed* by S. C. Ghosal, Central Jaina Publishing House, Agra, 1917, pp. 4-5, *Sloka* 2: *Jivah upayogamayah amurtah karta svadehaparimanah bhokta samsarasthah siddhah sa visvasa urdhagatih*.

3 Brahmadeva, *Dravya Samgraha Vrtti*, pp. 4-7.

Nyaya view of the distinction between substance and quality (*guṇa-guṇī-bheda*) is rejected but also the view that *Jīva* cannot have *jñāna* ultimately is also repudiated. This point will be elaborated in the next section. The *Jīva* is held to be formless (*amūrta*). This goes both against the view of Bhattas and of the Carvakas. The attribution of agency to the *Jīva* goes against the Sankhya view which maintains that it is indifferent (*udāsīna*). The *Jīva* is asserted to be of the same extension as its body and this goes against the views of Nyaya, Mimansa and Samkhya. By maintaining that the *Jīva* enjoys (or suffers) the fruits of its *karma*, the Bauddha view has been assailed. The Sadasiva view has been refuted by maintaining that the *Jīva* is in the *saṁsāra* and *siddhatva* of the *Ātma* opposes the view both of the Bhattas and Carvakas. The Jaina view that the *Jīva* has a natural upward motion goes against the view of all the other systems. It may not be in our direct interest in this paper to enter into the detailed discussion of the subtle logical points involved in this dialectical view.

It is certain that the *Jīva* has consciousness whatever else it might have. Consciousness or soul may not, however, be the exact translation of *Jīva*. *Niścaya Naya* emphasises consciousness as essential for *Jīva* while *Vyavahāra* maintains that the *Jīva* is possessed of four *prāṇas*, viz., *indriya* (sense), *bala* (force), *āyu* (life) and *āṇa-prāṇa* (respiration). *Vyavahāra Naya*, however, does not contradict the existence of consciousness; it is asserted through *upayoga*. The *Jīva* has been characterized both as formless and as of the same extension as its body. This appears paradoxical—but the paradox might be solved if one considers *Jīva* both from the *baddha* and the *mukta* points of view. The *baddha Jīva* must have a body but the *mukta Jīva* is formless though it has *madhyama parimāṇa*.

There are innumerable *Jīvas* and they are of two broad types—*baddha* (in bondage) and *mukta* (liberated). We may then pinpoint our problem and mention that *mokṣa* is relevant only in the context of the *baddha Jīva*. We may try to ascertain the character of *mokṣa* by considering the nature of a *mukta Jīva* but in order to find out ways for attaining *mokṣa* we have to trace up the causes of *bandhana* (bondage). One may argue that the *Jīva* is essentially *mukta* but due to some preventing conditions the *Jīva* does not realize it. So, when the *Jīva* attains *mokṣa*, it only regains what is originally its own (*prāptasya prāpti*). The alienation from *mokṣa* is apparent and when this appearance drops out, the *Jīva* realizes itself. Such a view does not appear to represent the Jaina thinking. Jaina thinking is close to our experience. It is a fact that there are the illustrations of gems among men like the Sarvajna or the Tirthankaras or the Avataras. They stand as shining stars exhibiting the reality and efficacy

of religion moral progress. Otherwise human life would not have been a moral life, human beings could not have been distinguished from other creatures. So, that there are *mukta Jīvas* is a fact that appears quite plausible and there is overwhelming philosophical argument in its favour. It is also a fact that *mukta Jīvas* are not many in number; most of the *Jīvas*—are *baddha Jīvas*. These *Jīvas* become *mukta* when *bandhana* is removed.

Jaina philosophy does not think that every *Jīva* by the very fact of its existence is *mukta* and *bandhana* is only an appearance. *Niścaya Naya* maintains that *Jīvas* are essentially conscious and they are not capable of *pudgala-karmas*; but *Vyavahāra* thinks otherwise. *Vyavahāra Naya* maintains that *Jīvas* pass through fourteen stages (*guṇasthānas*) for *mokṣa*. *Suddha Naya* suggests that *Jīvas* are really possessed of its characteristics, viz., knowledge, bliss, etc. and the stages of development are attributed to them only from the common sense point of view. Fundamentally *Jīvas* are the possessors of infinite knowledge and bliss.

This apparent dichotomy in regard to the nature of the *Jīva* may be plausibly explained. When the *Jīva* is characterized from the point of view of the ideal it is capable of achieving it has to be described in the way in which *Suddha Naya* does it But experientially and existentially *Jīvas* are of different kinds and are at different levels of progress towards the goal. The religious moral march is gradual and real. The *Jīva* is not existentially *mukta*. It has to work out its liberation. The existence of *mukta Jīvas* proves the worthwhileness of the urge for *mokṣa*. So, *mokṣa* is not *praptasva prāpti*—it is a matter of progressive achievement.

There are numberless *Jīvas* and they have been classified from different points of views. From one point of view they are classified with the help of number senses they possess. There are *Jīvas* with one sense, two senses, three senses, four senses and five senses. Human beings come at the top of these classes with five *indriyas* and the internal *indriya manah*. Not all *Jīvas* are capable of attaining *mokṣa*. It is only the human beings that are for it. So, *mokṣa* is predominently anthropocentic. Other *Jīvas* have to develop to the stage of human beings for becoming worthy of *mokṣa*. We need not enter in the controversy regarding the limitation of a particular class (sex) of human beings for realizing *mokṣa*.

Jīvas are agents. Through their activities *Jīvas* are associated with the influx of matter and this process of activity is beginningless. *Niścaya*

Naya[4] maintains that the *Jīva* is only the agent of *bhāva karmas* (thought action) and the *bhāva karmas* generate *pudgala karmas*. *Vyavahāra Naya*, however, thinks that *Jīvas* are directly capable of performing the *pudgala karmas*. Through these activities, the soul (*Jīva*) is associated with the influx or matter and it enjoys or suffers in accordance with the nature of the *karmas* (*pāpa* and *puṇya*)[5]. This process of influx of matter is technically known as *āsrava* and this is the beginningless process of *karma* and resultant *bandhana*. *Āsrava* ultimately is due to *avidyā*. The Jaina concept of *avidyā*, however, is different from that of Advaita Vendanta. It is the process of actual flow of eight types of *karmas*.[6] Through auspicious *bhāvas Jīvas* perform *punya karmas* and enjoy their fruits; through inauspicious *bhāvas* they perform *pāpa karmas* and suffer accordingly. Though the nature of the birth and some resultant activities are due to *karmas* already performed, Jainas, like other Indian thinkers, reject complete determinism and admit the scope of free action without which religious ideal and progress become meaningless.

As *āsrava* (*avidyā*) is the cause of bondage the destruction of *avidyā* is the negative cause of *mokṣa*. For this there must first be the stoppage of the flow of action (*samvara*) and finally, there must be the purging of the results of actions (*nirjarā*). Jainas distinguish themselves from others by advocating that even the results of *sañcita karma* can be destroyed by meditation. The positive means for attaining *mokṣa* are included under three broad heads known as *tri-ratnas*—*śamyak sraddhā*, *samyak jñāna*, *samyak cāritra*. *Jñāna* alone[7] does not lead to *mokṣa* as is held by the Advaita Vedanta. Bondage is caused by *mithyā jñāna*, *mithyā darśana* and *mithyā cāritra*. So, all these must be removed in order that *mokṣa* is achieved. Negatively then, *mokṣa* is the freedom from the fetters of all types of *karmas*. This freedom, comes through two stages—*bhāva mokṣa* and *dravya mokṣa*.[8] Brahmadeva maintains that *bhāva mokṣa* consists in the destruction of *bhāva karma*[9] and *ghātī karmas* and *dravya mokṣa* consists in the separation of the soul from the *aghāti karmas*[10]. By *bhāva mokṣa* the *Jīva* is freed from the first four types and by *dravya mokṣa* from the second four types of *karmas*. Both these stages of *mokṣa* taken together lead to full liberation.

4 *Dravya Sangraha*, ed by S. C. Ghosal, *Sloka* 13.
5 *Ibid.*, *Sloka* 38.
6 See 9 and 10.
7 *Praymeya-Kamala-Martanda*, pp. 319-20.
8 *Dravya-Samgraha*-Vrtti.
9 *Ghati Karma—Jnanavaraniya*, *Darsanavaraniya*, *Mohaniya*, *Antaraya*.
10 *Aghati Karma—Ayu*, *Nama*, *Gotra*, *Vedaniya*.

III

Mokṣa is the positive state of acquisition of infinite knowledge (*ananta jñāna*), infinite power (*ananta vīrya*), infinite bliss (*ananta śānti*) and infinite detachment (*ananta vairāgya*).[11] The liberated *Jīva* is beyond the limitation of the dimensions of time, space and object. It has perfect knowledge of all objects simultaneously (*kevala jñāna*) as there is nothing to prevent th s knowledge. As there is no impediment to its action, the *Jīva* has infinite power and as it is free from the fetters of *karmas*, it has infinite bliss and detachment. An important point of the Jaina view is this that the *mukta Jīva* is not totally immutable; it changes but changes do not result in anything new—it is repetitive. The liberated soul with all its qualities remains the same. It is comparable to the *svarūpāvasthā* stage of the *prakṛti* of Sankhya philosophy. The character of dynamism does not go away in liberation.

The Jaina concept of *mokṣa* contradicts the views of the rival Hindu systems while trying to accommodate their good points. The Jaina theory seems to be very critical of the Nyaya view which holds that in the state of *mokṣa* there are no *viśeṣa guṇas* in the *Ātmā*.[12] So, there is no *jñāna*, when souls are devoid of *viśeṣa guṇas* as there is no criterion to separate one from the other. *Mokṣa* becomes pointless on such a position. To the Bauddha objection as whether a distinction can be legitimately made on the background of *anekātavāda*, the Jaina reply is that *anekānta* has to be understood in two ways—*kramānekānta* and *akaramānekānta*.[13] The *Jīva* which has in fetters previously has now attained liberation—and there is no contradiction between the two. It is admitted with the Vedantins that there is infinite joy (*ānandam*) in *mokṣa*; but it has also to be admitted that there is awareness (*samvedanā*) of this joy. So, joy is changelessly eternal; it is eternal with changes (it is *pariṇāma nitya* but not *kūṭastha nitya*. The soul in the absence of impediments is itself the agent (*kartā*) of this change. So, the soul (*Jīva*) retains its *kartṛtva*, even in *mokṣa*. The Jaina theory of *mokṣa* appears to be very much consistent with its conception of *vastu* and *Jīva* and there is a sustained logical consistency to keep up the realistic point of view from the beginning to the end. In *mokṣa* the *Jīva* transcends *samsāra* and goes up to its permanent abode at the summit of *lokākāśa*.

11 *Moksa-phala-catustaya-labhah*.

12 *Prameya-Kamala-Martanda* by Sri Prabhacandra, ed by H. Mahendra Kumar Sashtri, Satyabhamabai Pandurang, Bombay 1941, p. 317.

13 *Ibid*, p. 326.

We may now try to sum up the discussion by focussing our attention on the answers obtained through it on questions formulated at the beginning.

1. *Mokṣa* is a *positive state* of the soul (*Jīva*) and it consists of infinite *jñāna, vīrya, śānti and vairāgya*.

1.1. It is the *sumum bonum* of the *Jīva*, *Jīva* in the human form. It is the final ideal of the *Jīva* and this is why it is sought for.

2. *Jīva* in the human form alone is capable of *mokṣa*. Body is necessary for the attainment of *mokṣa* for without body the desire for *mokṣa* is not possible.[14]

3., 3.1. and 3.2. *Mokṣa* is not an original possession of man (*Jīva*)—it has to attain it. So, it is not a question of existential alienation or of *prāptasya prāpti* It is acquired through gradual development and this development is possible by abiding by the methods prescribed by Jainism (Jaina *yoga*). Though *mokṣa* is to be acquired, there is nothing implausible in the theory of attaining it. By rejecting the possibility of such attainment, religious moral, life and progress becomes totally unreasonable

4. Once liberation is attained, there is absolutely no possibility of reverting back to the *baddha* stage. There is, however, activity in this state as already pointed out.

5. Body plays a very important role in attaining *mokṣa*. It is through the body that the soul works. And the acceptance of the *jīvanmukta* points out that the *mukta Jīva* may continue with body.

5.1. After *videha mukti*, however body does not appear necessary nor does it continue. But the soul has *madhyama-parimāṇa* as distinguished from *aṇu-parimāṇa* on the one hand and *bibhu-parimāṇa* on the other.

The Jaina theory of *mokṣa* strongly suggests the possibility of continuance of individuality after liberation. This may throw new light on the highly interesting problem of personal immortality. If the theory of person and personal identity is construed in a fashion in which bodily criterian can be dispensed with, some form of individual existance may very well appear plausible in Jainism. Jaina criticism of the Nyaya concept of *mokṣa* on the particular point is illuminating. Jainism tries to avoid the paradox of multiplicity without distinction on the one hand and total non-dualism which is the logical completion of the first on the other.

14 *Ibid.*, p 279: *sarirabhave jnanacikirsa-prayatnadinamasambhavah.*

Omniscience a Fiction or a Fact

G. R. JAIN

Every thought is preceded by material vibrations in the brain. These brain waves are not a myth now, but hard facts of experiment. It has been possible to record them on paper and the records are known as incephalograms. They have been transmitted across the Atlantic and received at the other end (a sort of telephathic transmission with the help of machines). In fact they are electro-magnetic waves of ultra-ultra-short wave lengths. When the brain acting like a miniature radio-receiver is properly tuned, the waves from outside are received in. In fact a thought can be looked upon as influx of foreign energy into the soul. Prof. Albert Einstein astounded the world by his great discovery that energy is matter and matter is energy. Every thought, therefore, which precedes our action, involves coming in of some foreign matter unto the soul. The Jaina theory of *karmas* which postulates the association of subtle matter with the soul at every moment of our life, and which has been given the name *karma-vargaṇa* and is included amongst the six divisions into which matter has been divided under the name *sukṣma*.

Souls are divided into two categories, mundane and pure. A mundane soul is closely associated with matter which flows in as a result of our thoughts and consequent actions. As every kind of matter is subject to Newtonian forces of gravitation, the poor mundane soul stands no chances of flying away from the grip of the Universe which is filled with matter on all its corners. But when this association with karmic matter is annihilated, the soul begins its upward journey like a hydrogen balloon. Hydrogen atom is the lightest among matter and therefore, a hydrogen balloon would go up as far as meets the hydrogen layer of the upper atmosphere provided it is prevented from bursting by the rays of the sun. Soul is lighter still, in fact, it is the lightest we can think of because it is non-material and rises to the top of the universe beyond which there is no medium of motion.

Pure soul is Effulgence Divine in which the consciousness inheres although the science of today is trying to search consciousness in the protein molecule. If some day the biologists succeed in manufacturing the protoplasm the philosophers will have to discard the soul and think in some other way. Already some constituents of protoplasm like nucleic acid have been synthesised. For the present we have to fall back upon the hypothesis that a pure soul is all Knowledge and all things and events are automatically reflected in it past, present and the future. In other words, pure soul means perfect knowledge. According to Jaina school of thought, as a mundane soul gradually purifies itself more and more its power of knowing the truth increases and when it becomes fully purified

the whole Truth dawns upon him automatically just as a mirror begins to reflect things when dust is wiped off from its surface; that is, we can know the truth by Eye Divine or *divya-dṛṣṭi*. This is one way of knowing the truth where there are no chances of making any mistake through illusion. The second method is the method adopted by the modern science, viz. experimental. Experiments are performed by different people all over the world; and if they arrive at the same result the conclusion drawn is regarded as correct or true. Even some scientists of today are of opinion that the experimental method is not the only method of arriving at the truth.

Without going into philosophical implications of Omniscience as defined by Jaina Acaryas, I am giving below some points in answer to a question once asked by a friend of mine, namely 'what evidence is there to prove that the Jaina Tirthankaras were Omniscient?'

The ancient writers, like the author of *Nandi Sūtra*, have tried to overawe us by saying that the Fourteen *Pūrvas* which constitute a negligible portion of the entire Jaina conon, required such a huge sea of ink into which over sixteen thousand elephants, one mounted over the other, would be completely submerged or that it will take a few billion years to utter the twelve *Aṅgas* of Jaina *vāṇī* at the rate of a few thousand words per minute. Naturally, words sopken so fast would lose their intelligibility and would appear like a row of thunder. So, they said that the entire body of a Tirthankara vibrates and the sound produced is inarticulate which is analysed into different languages of human beings, and those of birds and beasts, as if by some natural process akin to the mechanical process adopted in the meetings of the United Nations where the talk of a speaker in any language is automatically analysed and heard in the language of one's choice.

In the modern age of science, arguments of the above type would be regarded as silly to prove the perfection of knowledge of any person on earth. But the whole problem cannot be dismissed cursorily. We take points one after the other.

(1) *The Unit of Three Dimensional Space*: It corresponds to Euclidean space point. In Jaina terminology it is called *pradeśa* and has been defined as the smallest volume of space in which only one atom can reside, but in which an infinite number of atoms can reside under special circumstances. This is a contradiction in itself. How can an infinite number of atoms occupy the same space which only one atom occupies? And the answer given is *sukṣma-pariṇāma-avagāhana-śakti-yogāt* (on account of the

subtlety and accommodating power of molecules). The modern science has discovered a substance called nuclear matter, first of all discovered by Adams, which is two thousand times denser than platinum, the heaviest metal known on earth. The formation of such a matter in certain stars can be explained in no other way but by saying that somehow a very large number of atoms have become packed in a small compass in nuclear matter. Writing about the nuclear mater the great astro-physicist A.S. Eddington once said that one ton of nuclear matter can be easily carried in a waist coat pocket.

(2) *Einstein's Principle of Equivalence between Matter and Energy*: This principle is epitomised in the equation $E=mc^2$; and in the common parlance it means that one gram of any kind of matter when fully changed into energy is equivalent to quantity of heat which would be produced by the burning of three thousands tons of best variety of coal. If we peep into the history of development of science, we come across very funny ideas about heat, light and electricity. That these are manifestations of energy was realised very late. It is a bit surprising that in the Jaina scriptures it is clearly mentioned that out of the six different forms into which matter manifests itself, namely, solid, liquid, gases, energy, karmic, matter and elementary particles, heat, light and electricity belong to *sthūla-sukṣma* class, that is energy *chāyātapādyāh sthūletarāh*. It means that the perfect identity between matter and energy was known to us although the quantitative relation given by Einstein was missing. It is this identity between matter and energy which ultimately led to the development of the atom bomb.

(3) *Pudgala*: This is rather a peculiar word for *prakṛti* (Nature) or what is more popularly known as matter. But it is full of inner meaning as defined in the following words "*purayanti galayanti iti pudgalah*" (that which undergoes modifications by combinations and dissociations). Today one whole branch of physics deals with these disintegrations, natural and artificial. We know that an atom of uranium naturally dissociates into an atom of radium and finally after undergoing some intermediate changes into the form of lead. When the nucleus of nitrogen atom is bombarded by an alpha particle the alpha particle becomes embedded into the nucleus and an atom of oxygen is formed. This is an example of change in *pudgala* by *purayanti* process. When a lithium atom is bombarded by a proton the resulting atom bursts and two alpha-particles fly in opposite directions. This is a case where modification is introduced into matter by *galayanti* (fission) process. Such examples are without number and need not be multiplied. The atom bomb is a case of *galayanti* fission and a hydrogen bomb a case of *purayanti* (fusion) process.

(4) *The Electrical Nature of the Atom*: Kanada is said to be the father of ancient atom who explained the position of atom into the matter. Many Greek philosophers like Democritus and his followers, John Dalton in the nineteenth centuray, gave a clear concept of the atom until we come to the time of Sir Rutherford about 1919 who gave the planetary model of the atom and pointed out that atom is an assemblage of positive and negative electricity. It is significant to note that the electrical nature of the atom was already known to the Jaina writers and we read in *Sūtra* 33 of *Tattvarthādhigama Sūtra*, Chapter V, *snigdha-rukṣatvād bandhaḥ*. These words *snigdha* and *rukṣa* refer to positive and negative electrifications because Umasvami in the *Sarvārtha-siddhi* clearly states that lightening discharge in clouds is produced by the qualities of *snigdha* and *rukṣa* that is due to the development of positive and negative charges. The same thing has been hinted at by Dr. B. N. Seal in his book *The Positive Sciences of Ancient Hindus* (London) when he says that the crude and immensely suggestive theory of chemical combinations (of the Jainas) is possibly based on the observed electrification of smooth and rough surfaces as a result of rubbing.

(5) *The Size of the Universe*. Leaving aside the question of the shape of the Universe, the Jaina writers have given the volume of the Universe as 343 cubic *rajjus* according to Digambaras and 239 according to Svetambaras where according to Colebrooke *rajju* is the distance which Deva flies in 6 months at the rate of 2,057,152 *yojanas* in one *kṣaṇa* or instant of time. Compare it with the size calculated by Einstein according to which the radius of the Universe is 1068 million light-years, where light-year is the distance travelled by a ray of light in one year at the rate of 186000 miles per second. Although on account of the uncertainties involved in the magnitudes of the *yojana* and the instant of time, it is difficult to make a comparison However, the *rajju* comes out of the order of 1020 miles (that is 1 followed by 21 zeroes). There are various theories about the creation of the Universe, the Big Bang theory being the most popular which postulates that in the beginning of time the Universe was the form of material highly concentrated corresponding to Brahma's golden egg, which began expanding suddenly and is expanding even today. This expansion of the Universe has been concluded on the basis of the feable red shift of the spectral lines. The present theory about the creation of the Universe which is known as Continuous Creation theory is at present finding favour with the scientists and represents the Jaina view according to which the Universe is not expanding, has a fixed volume, and will continue to exist as such in future. Sri Deepak Basu of the Institute of Radio Physics of Calcutta has published a very learned article in *Science and Culture* in April 1964. He writes as follows:

"The well-known red shift has been explained recently from Einsteins' theory of Relativity as due to gravitational field of the galaxies. In case this theory is accepted the idea of the expansion of Universe will be ruled out and the other two theories discussed so long evolutionary and steady state which are based on expanding mechanism will be abandoned."

(6) *The Ether and the Field*: So far as the constituents of the Universe are concerned two things are very peculiar to Jainism. One is the luminiferous ether pervading every iota of space (to which they have given a peculiar name *dharma dravya*) which accounts for the medium of motion for matter and energy, and the other the electro-magnetic field which they have called *adharma-dravya* Both of them are non-material and all-pervading. In order to account for the stability of the Universe Einstein postulated the idea of curved space a very hard pill to swallow. If the Universe is to remain stable its total energy content should remain the same. If it were losing energy constantly its stability cannot be guaranteed. In order to prevent energy from going out Einstein said our Universe is finite in three spatial directions and infinite along the fourth dimension of time In a curved space like it, the energy travelling outward would be reflected at the boundaries of the Universe and there will be no loss of energy The Jaina thinkers gave an alternative explanation According to them there is no medium of motion beyond the finite Universe and therefore matter or energy in any form cannot go beyond it and they have accordingly divided space into two divisions the *lokākāśa* and the *alokākāśa* the finite Universe and the infinite Universe beyond it. This is a more simple explanation of a difficult puzzle. The *adharma dravya* is the cause of cosmic unity through which those forces operate which keep the fundamental particles from flying away inside the chrysolites.

We started to give an answer to the question: 'were the Tirthankaras omniscient?' and we have come to the end of our reply. Whether they were ominiscient within the perview of the definition given, I leave the reader to judge for himself. What I have placed before the reader is that the facts described within the last half a dozen paragraphs 1 to 6 which have been discovered by the great pioneers of science working day and night in their laboratories and elsewhere and spending stupendous sums of money were already placed before us (not of course with very great details) by our Jaina Tirthankaras. We can only imagine what a divine foresight they must have possessed who laid bare before us the mysteries of the biggest and the smallest, the Universe and the atom.

Any healthy criticism on this subject would be welcome.

In the Foot-steps of the Jina —The Stage Version of Atimukta and Nagila

—P. C. Das Gupta

Whenever there is a revelation of new ideals or a regeneration of immortal values of yore it happens so often that a fount of artistic creativity brings forth new expectations in anticipation of the promised realm of beauty and realisation. The interpretation of legends so long nursed by fond memory may be a harbinger of a new era of evaluation and understanding. From time immemorial art has perhaps the most fascinating and absorbing contribution in the quest of the gems of life and realisation in their anxious yearning or trudging for the Infinite. The plays composed by Sri Ganesh Lalwani on the basis of Jaina thoughts and annals will engagingly vouch for the poet, the artist and the mystic in the writer. Apart from plays earlier performed in Calcutta in 1974 and '75 the two plays now freshly beckoning with their purity are entitled *Atimukta* and *Nāgila*. Among the two *Atimukta* rings with the resonance of the golden flute of realisation that conveys the tune of eternity. A small drama as it were the play recollects through the life of a prince in his tender age the transcendental ideals of the institution of the Nirgrantha as epitomised by Mahavira and other Tirthankaras. The theme is intimately appealing along the entire enactment which exudes both the poetic nostalgia and the glory of knowledge of the self. Presented by Sri Lalwani in his classic work *Atimukta*, a book written in Bengali the story recounts a drama of feeling arriving at the height of realisation through a solitary path of recollection. Atimukta, the young prince of Polaspur met Sramana Gautama, the disciple of Mahavira while playing with other boys. The Sramana was returning to Vardhamana who was staying in the neighbourhood at the time. By looking to Gautama who appeared so different from others in his calmness prince Atimukta felt a curiosity as one of the four omens did to prince Siddhartha of Kapilavastu. He could not contain himself without questioning Sramana Gautama about his occupation and livelihood. He was also keen to be illuminated about his home and destination. Atimukta wanted to know, wherefrom the Sramana was coming and whither he was going? In answer Gautama smiled with the understanding of the mirage of life and attachments and replied that he

had no other occupation besides the meditation for the self and he belonged to everywhere he lived. He was neither anxious for food as he partook whatever came to him as clean and chaste. At the moment he was coming from the garden at the outskirts of the city wherein the Lord Mahavira was staying and he was returning there to the radiant presence of the Tirthankara. The following dialogue between Atimukta and Gautama conveyed the truth of life and sufferings:



evinced a rare talent and faith...

Atimukta: How do you teach and meditate upon yourself?

Gautama: [Smiling] Being very grave I advise the people to be honest, to have the right character and such others. With regard to meditating on self, I enquire, who am I, wherefrom I have come, where shall I go and how shall I be liberated?

Atimukta: You need not worry about your liberation. I am the prince here. Pray tell me quickly, who has made you captive. I shall free you immediately by telling it to my father, the king.

Gautama: No that is not necessary. I have been held by none else but by my own desire. I shall have to be emancipated from that.

[Adopted from the Bengali drama *Atimukta* by Sri Ganesh Lalwani published in *Sramaṇa*, Phalgun 1382 B.S., vol. III, no. 11, p. 345].

The replies of Gautama fascinated Atimukta and he accompanied the Sramana to a congregation in a garden at the outskirt of the city where Mahavira was delivering his sermons. Deeply discerning the truth of the voice the prince expressed to Mahavira his eagerness to be initiated in the order of the Nirgrantha. The lord approved his prayer but at the same time asked him to obtain the approval of his parents. When the prince returned to the palace his parents, the royal couple were waiting for him with anxiety. After much persuasions the tearful queen agreed while the king requested him to accept the throne for a single day before undertaking *pravrajyā* i.e. the act of renouncing the world. Perhaps, it was the intention of his father to bind him with the golden chain of pleasure, lust and the pampered pride of a monarch. Though a small boy as he was the life of passion and physical happiness was set before him as an ideal. After the lustration of Atimukta with its glamour and the accompanying performance of ballerinas rhyming with orchestra their lissome beauty the crowned king when asked by his father what more he desired claimed after descending from the throne his alms-bowl in the way of renunciation.

Years went away after Atimuka joined the order of the Nirgrantha and a day came when Atimukta entered unaware into the realm of ultimate realisation Accompanying a group of aged monks he was traversing a landscape wet with rains. They were moving through a lonely way towards Gunasila Caitya at the outskirts of Rajagrha. At a time a streamlet with its gurgling flow brought recollections to the mind of Atimukta, his tender moments of childhood, how he played with others of his age, particularly his feelings when a little girl Campa competed with him in floating tiny make-believe 'boats' in a rivulet. Atimukta was absorbed in a reverie being oblivious of his companions, the other Sramanas and remembered how his own 'boat' floated away in the rain-water while that of Campa was turned over by a wave When he was delighted at his tossing 'boat' Campa claimed that it was actually hers. This made him loose his temper and strike Campa In the midst of the thought Atimukta floated his wooden alm's bowl in the rippling water as if to rehearse the moment lost in years. He felt his childhood emotion surging up again and he muttered that it was *his* toy-craft of the past as the holy begging bowl of the moment was actually carried away by the streamlet. It was difficult for him to forget this event which happened in the dream-land years when he was a little prince. The accompanying Sramanas left him being perplexed at the mysterious and inexplicable reverie which they thought should be told to Mahavira. Nevertheless there was an underlying sweetness and grief in the behaviour of Atimukta which had a lyrical harmony with the soft glamour of the rain-soaked panorama in the

Scenes from Atimukta....



An encounter with one trudging for the Infinite. Prince Atimukta meets Sramana Gautama on the playground



The Realisation of Atimukta



The Coronation of Atimukta

Scenes from Nagila. . . .



The poet in his dreamland. A pensive Bhavadeva in the fleeting moment of love for his wife Nagila



She feels the pangs of separation. The flower-seller conveys the gift of a blue flower to beautiful Nagila from her husband

shadow of monsoon-clouds. While striking at Campa again in his vision the prince was brought to reality. It occurred to him, why he was playing with a bowl on a streamlet when his own boat of life had not yet been steered across the sea of Existence? The perspective including the life and panorama conveyed the perfect calm and knowledge and Atimukta at once stepped beyond the barriers of rebirth and attachment. Now indeed his soul came in indentity with his name meaning the one who is fully or extremely liberated. This is in short the theme as contained in the book *Atimukta*. The book was published in 1972 and it was subsequently translated into Hindi as *Atimukt* by Srimati Rajkumari Begani The talent and hard works of Srimati Begani and her appreciation of the themes of *Atimukta* and *Nāgilā* with their soul of poetic sensitivity and symbolic import have indeed summed up as a contributing factor to the beautiful performance of the dramatic versions in 1976 by the girl-students of Jain Sikshalaya, Calcutta. The Hindi drama *Atimukt* was staged in Mahajati Sadan, Calcutta, on 12th April 1976. For the captivating succession of sequences including the flash-back, the calm restraint of the thematic projection and the composition much praise is due to the directors Sri Rajendra Sharma and Srimati Durga Vyas. Besides, the music by Sri Robi Biswas and the choreography by Sri Yogendra Narayan conveyed a special charm. The choreography required for a court-dance by female dancers on the occasion of Atimukta's coronation also conveyed a charm in respect of our longing for the beautiful distant in its graceful impetuosity and appeal. The lighting with occasional cinematic effects by Sri Anil Saha and the costume by Rupayan, Calcutta, made the enactment of the drama both idyllic and scintillating. The role of Atimukta played by Kumari Vijay Lakshmi Bachhawat evinced a rare talent and faith which contributed to the atmosphere of the legend belonging to a landscape of time and realisation. From the beginning she could communicate the feelings of a prince in his unconscious journey to liberation. Kumari Bina Jain and Kumari Kavita Mahrotra respectively appeared as the father and the mother of Atimukta. They gave a befitting performance on the stage. Kumari Padma Saraogi who represented Gautama vouched for the inner calm and dignity of a wandering Sramana. Campa's sweet elegance was sensitively portrayed by Kumari Sarita Daga. Played twice, once in the beginning and again in the last scene during the recollection of the past event by Atimukta the role produced as it should the central ripple in the drama of life and its emancipation. Among the several scenes to be remembered is the opening one where the little prince and his companions were playing before a sylvan stretch. The melodious refrain of the song for the happy hide-and-seek will never be forgotten:

"Lukā chipi khelo ji
Lukā chipi khelo!"

The court-dance performed by Kumari Nutan Changoiwal and Kumari Sulochana Bachhawat had a captivating grace. The performance had the candour to project the warmth and abandon of a traditional *Darbār* or *Sabhā*. Belonging to the event of coronation of the prince the roles of Kumari Sandhya Lunia and Kumari Manju Bachhawat as the maids of the palace also measured up to the requirements of the composition of the dramatic personae in the sequence.

Like *Atimūkta* the enactment of the drama *Nāgilā* was also genuinely fascinating. The play was staged in the hall of Ahimsa Prachar Samiti, Calcutta, on 17th April 1976. The story echoes a soul's yearning for the beautiful which ultimately leads to the transcendental beyond the world. It recounts the deep love and attachment between young Bhavadeva and his charming wife Nagila. A poet in heart as he was Bhavadeva found all his inspirations for the beauteous in the image of Nagila and could feel the hidden charms of the seen and the unseen world through fleeting moments in her company. The love of Nagila and Bhavadeva was radiant in the light of their yearning for the beautiful where it was seldom oblivious of the glory of eternity. The story has certain likeness with the story of the conversion of Nanda, the half-brother of the Buddha which has its place in the art of Gandhara. The life of Bhavadeva has a strange transformation since the day his house was visited by his elder brother Sramana Bhavadatta who took to the life of a recluse long ago. After a conversation Bhavadatta got up and began to return to his monastery away from the village. Eager to show him a proper respect Bhavadeva accompanied him with his bowl. He wanted to bid him the last adieu. But Bhavadatta never asked for it and for the sake of his honour gentle Bhavadeva continued to walk with him through cornfields, groves and fragrant arbours as far as the distant monastery. On the way when he was



as if emerging from a Pahari masterpiece...

considerably behind Sramana Bhavadatta, he met a flower-seller who was carrying a rare blue blossom and a peddler-woman selling multi-hued bangles. Being carried away from his Elysium of love and feeling, the pangs of separation which in every moment appeared more real than imaginary Bhavadeva asked them to convey his gifts to his wife, the blue flower and the pretty bangles what she might select. He did this, perhaps, to assure Nagila that he would return in no time. But, it was difficult for him to assure himself. The mood and atmosphere effected by the playwright vividly interpreted the central theme developing from love, hesitation and conflict. The plot reveals as if there is no scope for any ersatz of events for a person like Bhavadeva drawn away by circumstances from the fleeting joys and pathos of mortal bondage. The situation was strange to Bhavadeva. Return he must, but how could he retrace his footsteps by affecting the honour of his elder brother Bhavadatta who was so much esteemed in the Samgha? On the way he thought he met Sudeva, his boy-hood friend. While he was oblivious of his surroundings his agony was echoed by a brief 'conversation' with his friend who admonished him for leaving his wife. Though unreal, the voice of Sudeva coming from the depth of his own soul made him weep in lonely moments for many days to come. After entering into the monastery Bhavadeva felt that he had no other alternative than to be initiated as a monk. Thus, with a deep sorrow young Bhavadeva passed his days in the monastic order (*Samgha*). Though he led the life of a Sramana his yearning for Nagila with all the tender recollections ever beckoned him home. It was impossible for him to forget Nagila, and his life, he understood, lost all meaning without her. Following the sequence of the drama one night Bhavadeva expressed his deep sorrow to his friend Sramana Pundarika in the monastic establishment (*Upāśraya*). When advised by Pundarika to go back home after leaving the order Bhavadeva declined by arguing that it was not possible till his elder brother was alive. In the meantime, when Nagila learnt about the renunciation of her husband from a cowherd she wept and felt her new identity through lonely years in their changing cycle. Thus, passed twelve years and when the elder brother Sramana Bhavadatta breathed his la t Bhavadeva fled the *Samgha* before dawn and made for his old village. When he arrived at the village by a coincidence he met Nagila approaching a well with her pitcher. She recognised him despite his years of austerity in the *Samgha*. When Bhavadeva tremulously confessed his deep love and his perpetual longings for Nagila she prayed him not to deviate from the life of renunciation and search for the Truth and the knowledge of Eternity. Though she cherished a similar longing her love and adoration in their purity and brilliance showed him the way to light. Bhavadeva was free from desire and he discovered in Nagila the image of his divine path-finder. Though the concept will recall the ideals of Plato

and the experience of Dante the spiritual destination of Bhavadeva was now on found in a different level. It was sought in the perfection of knowledge as concomitant for the perception of the true nature of all existences. No more a reluctant participant, he was henceforth a true follower of the doctrine of the Nirgrantha.

The story of *Nagilā* as presented by Sri Lalwani has some beautiful moments of both dramatic and lyrical interest The stage version produced under direction of Sri Rajendra Sharma and Srimati Indrani Raychoudhuri evinced a high standard and a charming sensitivity not only in visualising a cameo of love and conflict, but also in the attention given in respect of details ranging from the costume and the coiffure with its beautiful braids to the restrain shown with regards to the theme shimmering with love and shadowed with pathos. In every situation there was a touch of *finesse* and a discerning mind. Among all performances the role of Nagila played by Kumari Padma Saraogi will be remembered for many days. With her willowy figure and a beautiful countenance as if emerging from a *Pahārī* master-piece Kumari Saraogi gave a charming interpretation of the inner glory of love as envisaged by the play-wright. The histrionic talent evinced by her was so captivating that, perhaps not a few discovered in her a talent of great promise. The part played by Kumari Anjula Nahata as Bhavadeva was also appropriate in its scope. The appearance of Kumari Bina Jain as Sramana Bhavadatta and the role of Sudeva played by Kumari Sandhya Lunia complemented the narration and the atmosphere. The representation of Sudeva's wife and Pundarika respectively by Kumari Bina Jain and Kumari Usha Daga also appeared faithful in the perspective of the drama. Two other small roles of the flower-seller and of the young woman selling bangles (*curiwālī*) were engaging in their appeal which temporarily relieved the deeper tones of the play. The absent-minded flower-seller eager to present a blue flower to Nagila following instruction of Bhavadeva and the easy eloquence of the *curīwāli* praising the hues of her ornaments at the moment when the lady sadly felt herself forsaken brought about a variegated interest and portraiture. The roles of the flower-seller and the *curīwāli* were played respectively by Kumari Sulochana Bachhawat and by Kumari Kavita Mahrotra. The easy grace of Kumari Mahrotra in personifying the traditional bangle-seller with her eloquence and blarney very much endeared herself to the audience. When she prettily squatted on the floor and brought down her basket containing her wares and began to describe their multi-coloured splendour the expressiveness conquered the viewer. The acting ability of such a small girl reached the height of talent. In a former occasion on 7th Januury 1975 when *Sramaṇa Udāyi* also composed by Sri Lalwani and

subsequently translated into Hindi by Srimati Rajkumari Begani was staged in Mahajati Sadan, Calcutta, Kumari Mahrotra displayed her *forte* with the needed freedom and spontaneity.

The recent performance of *Atimukta* and *Nāgilā* were as impressive as the earlier presentations on stage of similar plays adopted from the repertoire of Jain annals of everlasting value. These cannot simply belong to a vaudeville of traditional glow. So long awaiting a poet and a playwright to sing over the ideal of peace and non-violence as it echoes so deeply in various Bengali poems and operas based on legends these with their absorbing value as high-lighted by Sri Lalwani are replete with the radiant filigree of aesthetic and symbolic sensitivity. Experiencing as it were through years the artistry of other legends of edifying value in our voyage for revival and rediscovery now we have arrived before the sublime shores of a new archipelago.

2500th Anniversary of the Nirvana of Bhagavan Mahavira at Visva Bharati, Santi Niketan

The University of Visva Bharati, Santi Niketan, West Bengal duly observed this year the holy occasion of the 2500th Nirvana Anniversary of Bhagavan Mahavira. The programme undertaken in this connection was unique in this state and also memorable due to its observance at a place which retains the lyrical fragrance of Tagore's genius and reminiscences of his life. The programme highlighted some of the salient traits of Jainism as a religion, a philosophy and an inspiration of art and architecture.

The Seminar on Evolution of Jaina Art and Jaina Logic was inaugurated at Cheena Bhavana on March 31, 1976. The function began at 10 A.M. with *Mangalācaraṇam*, song, and recitation of a Bengali poem composed by Sri Ganesh Lalwani. After a welcome address by Prof. S. C. Sen Gupta, Principal, Vidya Bhavan Dr. S. C. Sinha, Upacarya of Visva Bharati inaugurated the Seminar. Sri M.N. Deshpande, Director General of Archaeology, Sri B. S. Nahar and others spoke on the occasion. Dr. P. C. Gupta, Vice-Chancellor, Rabindra Bharati, Calcutta presided over the function.

The Exhibition of Jaina Art was opened at Sinha Sadan at 11 A.M. by the Upacarya. The exhibits gave a display of photographs of ancient monuments and sculptures apart from bringing to view a series of water-colours produced by Sri Lalwani. While the monuments and sculptures epitomise the feelings and the tenets of the Nirgrantha through the landscape of history, the paintings with their motifs, diagrams and composition of colours visualised the mystery of the Jaina Cosmology and the *Navatattva* or Nine Principles aimed at the liberation of soul from the bondage of *karma*. Another group of paintings on Jainism in Bengal by Sri Bibhuti Sengupta and Sri Sudhamaya Dasgupta was also on view.

At 5 P.M. of the same day Sri M. N. Deshpande delivered an illuminating lecture with slides on Jaina Monuments at Cheena Bhavan. Prof. S. K. Saraswati, the renowned Indologist, graced the occasion as President.

The cultural programme began at 7 P.M. at Gour Prangan. It was presented by the girl students of Sri Jain Sikshalaya at the invitation of Prof. S. R. Das, Secretary to the Anniversary Committee. It started with a ballet in accompaniment of the hymn *Logassa*. Gracefully choreographed by Sri Yogendra Narayan the performance with the musical prayer conveyed reverence to twentyfour Tirthankaras from Rsabha to Mahavira.

The Dance was followed by a *Kavi Sammelan* wherein poems on Mahavira in Sanskrit, Hindi, Rajasthani, Urdu, Bengali and English were recited by the students who appeared on the stage in the costume of the community or nation speaking the relevent language.

In accordance with the programme a play entitled *Rohineya* by Sri Lalwani was presented by the girl students of Sri Jain Sikshalaya. The stage version of the play was indeed fascinating and it conveyed in its denouement the message of spiritual bliss as if echoing from a distant past. Though the students who took part in the play are very young, their acting evinced a talent inspired by the nobility of the subject. The role of Rohineya, the central figure was played by Kumari Bina Jain while Kumari Manjula Bothra, Kumari Anjula Nahata and Kumari Padma Saraogi respectively appeared as king Srenika Bimbisara, Prince Abhaykumara and Apsara Sumangala.

The whole programme was directed by Srimati Durga Vyas and Srimati Rajkumari Begani and was viewed by about five thousand spectators.

Two important seminars on Jaina Logic and Evolution of Jaina Art were held at Cheena Bhavan from 1st to 4th April, 1976.

GLEANINGS

Going too far . . .

Quite often one hears of animal-lovers being labelled as "cranks". Many of us come under this category because we are supposed to be peculiar, soft, sentimental—going a little too far. . .

But are we going too far when, knowing that many cosmetic and toilet preparations contain animal ingredients, we first ascertain that no animal has suffered and been exploited because of the beauty product we intend to buy?

Are we going too far when, given the choice, we select those perfumes made from synthetic musk and synthetic civet, rather than those containing natural musk and natural civet, when we know that the latter has brought death to the musk-deer and life-long torture to the civet-cat?

Are we going too far when we insist on using only those shampoos that have not been tested on rabbits eyes? Such experiments are known to have resulted in these lovable, timid creatures going blind.

Are we going too far when we make sure that the cheese we eat is made of vegetable rennet, rather than animal rennet which entails the slaughter of an innocent calf?

Are we going too far when we desist eating such a delicacy as frogs' legs- knowing that more often than not, the legs are severed first and the remaining body left to succumb in agony?

Are we going too far when we refuse to use crocodile and snake skin accessories, because we cannot forget that snakes are nailed to a tree, then skinned alive; that they are known to live as long as three days after such an "operation"? We realize that a gruesome end also awaits the crocodile.

Are we going too far when we resist buying beautiful silk sarees, scarves, ties, etc, knowing that about 25,000 worms produce a pound of raw silk (12 oz of processed silk), and that while in their cocoons they've

been immersed in boiling water? Since we believe in the beauty of living and are aware that all life vulnerable and sensitive, we wear *ahimsā* silk produced from the empty discarded cocoon, after the moth has emerged from it and flown away.

Are we going too far when we are repelled by fur garments, as we feel their rightful place is on an animal's back, and our imagination sickens at the thought of wild creatures being trapped and clubbed to death in the name of glamour and fashion?

Are we going too far when we refrain from buying articles made of ivory, having in mind those magnificent elephants, the jungle monarchs who have lost their lives because of the high price set on their tusks?

Are we going too far when we are guided by a higher moral force to protect the whale from extinction? These highly intelligent mammals are being massacred in a most barbaric manner, their bodies converted into cosmetics, shoe polish and cat-food, among other things.

Are we going too far when we believe in the sanctity of life and try to promote the ideals of humane treatment for all living creatures, whether on land, sea or air?

And if this *is* going *too* far, how far then *should* we go? Dear reader, no one can answer this question for you. It is a personal matter which in each instance demands an individual decision. We all have to turn within for self-direction. We have to listen to our own hearts—and act accordingly. So only can we be true to ourselves, so only can humanity progress and survive.

Then it is insignificant whether we are labelled a crank, or whether we so lable another. What does matter is that we be aware, quietly aware, that all living creatures have played their part in making for us a world of beauty and wonder and delight... that we be aware, humbly aware, of their right to live and enjoy their lives on this earth. How much depends on this, the future alone will reveal.

—PILU DADY
BWC India Branch.

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The *Pañcāstikāyasāra* with Philosophical and Historical Introductions, Translations, Notes and an original Commentary in English by Prof. A. Chakravarti-Nayanar was first published as 3rd volume of the *Sacred Books of the Jainas* in 1920. It is now reprinted thoroughly revised and edited by Prof. A. N. Upadhye. This book by Kundakundacarya is indispensible for understanding the Jaina concepts of Ontology and *Anekānta*.

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A useful guide to the Digambar Jaina holy places in Uttar Pradesh, including the State of Delhi and also the Punjab.

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Contains three small dramas viz., *Divya Dhvani Chanda Vītarāg* and *Mānastambha*. First one is a Dance drama and the last one is meant for Radio.

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It deals with the intricacies of sects and schools and the diversities of belief and thought among the various Jaina groups. Apart from the contours of the schisms and differences, the study makes a general survey of the traditions of Jaina belief to provide a comprehensive perspective to the subject.

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Our Contributors

B. M. SINGHI, a well-known reformer and an established writer.

S. P. BONDYOPADHYAYA, Reader in Philosophy, Calcutta University.

G R. JAIN, Professor, Victoria College, Gwalior.

P. C. DASGUPTA, Director of Archaeology, Government of West Bengal.

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